



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

country is, now that the libraries are well established, as great today as the need of libraries was when they first took root throughout this country. Some of us feel that the matter of art, while it does not take precedence of the library, is a thing which should certainly soon be presented to the community at large, and this association of which I speak, the American Federation of Arts, offers to help those of us who do not know how to help ourselves.

The holding of exhibitions is a special kind of task requiring a special kind of training; the selection and shipping of pictures, the insurance of pictures and the selection of sculpture and other objects of art require a special kind of training, and it cannot be expected that librarians will have that kind of training; but the Federation of Arts offers to give to the libraries, or to its other chapters, help in the making of such exhibitions, and offers to send to the libraries along with its other chapters exhibitions which can well be shown as very satisfactory representations of the different kinds of art.

Vice-President WELLMAN: Mr. Kent has told you that the headquarters of the American Federation of Arts are in Washington, and we are fortunate enough to have with us the secretary, Miss Mechlin, who will speak in somewhat more detail regarding the work of this federation. Her talk will be illustrated with the lantern, and at the close of the lantern exhibition, the turning on of the light will be the signal for adjournment.

It gives me great pleasure to introduce the secretary of the American Federation of Arts, Miss LEILA MECHLIN.

#### THE EDUCATIONAL WORK OF THE AMERICAN FEDERATION OF ARTS\*

Miss Mechlin said it gave her great pleasure to meet with the librarians and to tell somewhat of the educational work of the American Federation of Arts. This work has thus far been along three lines:

\* Abstract. Lecture illustrated with the stereopticon.

sending out traveling exhibitions; circulating descriptive lectures; and publishing a magazine, *Art and Progress*.

Although the Association has not limited its work to that among libraries, this has been an important portion of it, and the best coöperation has come from the public libraries and the art associations looking toward the establishment of art museums.

Several of Miss Mechlin's lantern illustrations showed exhibitions of paintings, drawings, and picture reproductions of sculpture, in various public libraries. Any public library in the country can arrange for art exhibitions, through the use of collections loaned by the American Federation of Arts. She said the federation had at the present time, among its collections for loaning, from seventy to ninety very large and fine photographs of works of American painters, which had been put at their disposal by the Detroit Publishing Company, and which are especially suitable as a library exhibition, and can be obtained at small cost.

Only within the last few years has there been a system of circulating lectures. The lectures are on American painting, American sculpture, civic art, mural paintings, furniture, tapestries, etchings, etc. They are written so that anyone who can read and has a good stereopticon can give them effectively.

Miss Mechlin, in conclusion, emphasized the desire of the American Federation of Arts to serve libraries in any way it could and invited those interested to call or write to the headquarters office, at 18th Street and New York Avenue, Washington.

#### FOURTH GENERAL SESSION

(Friday afternoon, May 29, Continental Memorial Hall)

President ANDERSON: I regret to have to announce that the Postmaster-General had to leave the city at one o'clock this afternoon, and cannot be with us. Through the courtesy and tact of

the librarian of Congress, the vice-president, Mr. Wellman, Mr. Bowker, and myself had a very satisfactory interview with the Postmaster-General on the subject of books and the parcel post, and future prospects with reference to cheaper rates on books; and I am sure we may say to you that the post-office department is in sympathy with our aspirations in that regard, and will coöperate with us as far as possible.

When the first speaker of the afternoon sent me the title of his paper, he had an alternative title in Latin. I was so surprised and overjoyed that I could read his Latin without a lexicon, that I wrote to him and expressed my gratification that he had used Latin which one of even my rusty Latinity could read. Since I could read it so easily he evidently concluded there was something the matter with it, so he eliminated the Latin and gave the title of his paper as simply "Prestige," practically defying me to utter any platitudes on the subject. Since he has not divulged what he is to talk about, I shall have to leave it to him to explain it to you. The librarian of the Newberry library in Chicago needs no introduction to this audience. I am pleased, however, to have the opportunity to present to the Association, Mr. W. N. C. CARLTON.

### PRESTIGE

Although not easily lending itself to precise definition, prestige is a social fact of universal importance. One of its dictionary definitions is "ascendancy based on recognition of power," but this is incomplete and unsatisfactory. As Dr. Johnson said of the camel, "It is difficult to define, but we know it when we see it." It is an intangible quality the possession of which brings recognition and power. It connotes success, distinction, and high consideration. The popular mind is quick to recognize its presence and to accord it deference and respect. Rightly understood, it is an invaluable means of maintaining and

spreading true values. It is a potency without which, "neither truth nor untruth, neither the good nor the bad, neither the beautiful nor the ugly, can succeed permanently and in the face of large numbers." My concern with it here is as an invaluable aid to power and effectiveness in accomplishing our educational and cultural aims.

We are familiar with the prestige that everywhere surrounds inherited wealth, high rank, and illustrious ancestry. It also attaches itself to ideas, to institutions, and to causes which have furthered man's upward progress. It is certain to be won through conspicuous success in statesmanship, in the arts of war, in commerce, in science, and in the fine arts. Institutions gain prestige through the character or genius of certain men associated with them. Great as is the prestige which surrounds the chief magistracy of this nation, I cannot but feel that something additional has been added to it by reason of the fact that he who now holds the presidential office represents scholarship and learning as well as statecraft. And in this place, before this audience, it may not be unfitting for me to express the conviction that America today possesses one national institution whose prestige as a seat of learning has been created and made international by the vision and genius of one man—Herbert Putnam.

Another illustration of prestige comes inevitably to mind: Our fathers and grandfathers knew it at first hand, felt it and lived in its atmosphere, but this generation knows of it chiefly through the pages of literature. It is that prestige which, in the smaller and simpler communities of a few generations ago, surrounded the clergyman, the physician, the lawyer, and the teacher. These men, in their several communities, represented tradition, science and the Humanities. They were the repositories and representatives of the best that the past had handed down to their present; they kept its great ideals of thought and conduct alive in the imagina-